

# Notre Dame Scholastic.

Disce quasi semper victurus; vive quasi cras moriturus.

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[Selected.]

## The Old Continentals.

In their ragged regimentals  
Stood the old Continentals,  
Yielding not,  
When the Grenadiers were lunging,  
And like hail fell the plunging  
Cannon-shot:  
When the files  
Of the isles,  
From the smoky night encampment, bore the banner of the rampant  
Unicorn,  
And grummer, grummer, grummer rolled the roll of the drummer,  
Through the morn !

Then with eyes to the front all,  
And with guns horizontal,  
Stood our sires ;  
And the balls whistled deadly,  
And in streams flashing redly  
Blazed the fires ;  
As the roar  
On the shore,  
Swept the strong battle-breakers o'er the green-sodded acres  
Of the plain ;  
And louder, louder, louder, cracked the black gunpowder,  
Cracking amain !

Now like smiths at their forges  
Worked the red St. George's  
Cannoniers ;  
And the " villainous saltpetre "   
Rang a fierce, discordant metre  
Round their ears ;  
As the swift  
Storm-drift,  
With hot sweeping anger, came the horse-guards' clangor  
On our flanks.  
Then higher, higher, higher, burned the old-fashioned fire  
Through the ranks !

Then the old-fashioned Colonel  
Galoped through the white infernal  
Powder-cloud ;  
And his broad sword was swinging,  
And his brazen throat was ringing  
Trumpet loud.  
Then the blue  
Bullets flew,  
And the trooper-jackets reddened at the touch of the leaden  
Rifle-breath.  
And rounder, rounder, rounder, roared the iron six-pounder,  
Hurling death !

GUY HUMPHREY McMASTER.

## Leo X.

"But see! each muse in Leo's golden days,  
Starts from her trance, and trims her wither'd bays ;  
Rome's ancient genius o'er its ruins spread,  
Shakes off the dust, and rears his rev'rend head.  
Then Sculpture and her sister arts revive:  
Stones leap to form, and rocks begin to live ;  
With sweeter notes each rising temple rung ;  
A Raphael painted and a Vida sung."—POPE.

Amid the tumultuous political events which happened during the pontificate of Leo X, that great Pontiff lost no opportunity of forwarding the interests of literature and science. Such was his zeal in their behalf that he succeeded in making his age one of the remarkable epochs in the history of letters. In his time lived some of the great geniuses of the world, men who covered themselves with immortal honor and made their age to shine with a lustre not inferior to that of any other period in the world's history.

In the domain of theology, Cardinal Cajetan, the learned Dominican, took the first rank. So intense was his study of the *Summa* of St. Thomas that it was commonly said that "if the works of the Angelic Doctor could ever have been lost, they would be found again in the memory of Cajetan ;" indeed it has been said that he knew the *Summa* by heart. He taught theology at Padua, where he was listened to by Cardinals, universities, the clergy, the nobility and the people; and by his eloquence, at once spirited and logical, he overcame all prejudices and ruled master of all minds. In raising Cajetan to the dignity of Cardinal. Leo X rewarded not only virtue but also genius and learning. Among other distinguished theologians whom the Pontiff rewarded and called to positions in Rome were Adrian of Utrecht, who had displayed so much learning and erudition in his treatise *De Rebus Theologicis*; Alexander Cesarino, whom Paul Manutius regarded as the man of his day best read in the sacred Scriptures; Jacobatio, whose work *De Concilio* was honored by being included in the acts of the Lateran Council; Prierias, who was so deeply versed in all ecclesiastical knowledge; and Nicholas de Luna and Cyprian Beneditti, the learned professor of the Roman Gymnasium. In his zeal for the interests of religion, Leo had especial care for the welfare of divines versed in the science of Theology; and it was to the influence exercised by these able professors, whom this great Pontiff encouraged by marks of highest favor, that the Church was indebted for the great number of eminent doctors who, twenty years later, took such a brilliant part in the celebrated Council of Trent.

But in his zeal for the advancement of Theological science, Leo did not neglect the other sciences and arts. He appreciated the great good to be derived from the study of lan-

guages, and fostered all efforts made in this direction. Encouraged by the efforts of the Pope, students began the study of the Greek language, and from his day the study of the Fathers of the Eastern Church were made from the original text. The oriental dialects were taught in Rome by the distinguished philologist Theseus Ambrogio, who was versed in almost every known idiom. Another great orientalist of the time was Paguini, who translated into Latin the whole Bible from the original text. The printing of this translation, made after years of labor, was begun at the expense of the Pope, no other sovereign being able to undertake to do it. The impulse given to the study of languages then begun at Rome was felt throughout Europe, and many distinguished scholars devoted themselves to it. Cardinal Ximenes, in Spain, published his polyglot Bible; Guicciardino wrote his Hebrew Grammar; and Rossi translated from the Arabic. In Rome a translation from the Arabic of the works of Euclid and some works on arithmetic gave an impulse to the study of mathematics and caused it to be held in high esteem. The hieroglyphics of Egypt also came in for a share of the attention of the famous men gathered together at Rome by Leo, and Pierio Valeriano was the first scientific man who gave himself to the symbolical writings of Egypt.

It was the glory of Leo that he gathered about his throne men of every variety of talent. Among these were the historians Machiavelli, whose History of Florence was dedicated to Leo X, and which is one of the great historical works given to the world, worthy to rank with the writings of Tacitus; Paolo Giovio, who without any recommendation was received by the Pope, and for his merit received the honor of knighthood; and Guicciardini, whose history has become a classic work in Italy, and who was generously rewarded by Leo for his literary worth.

In poetry, with what brilliancy does not this Pontiff's reign shine, and what protection do not the poets receive! Ariosto's "Orlando Furioso" is written, and Leo issues a pontifical bull authorizing the sale of the work for the poet's own profit. Vida, at the special request of the Pope, writes a poem on the birth of Christ, and Sannazaro gives to the world his thoughts in exquisite numbers. Poets received from him every encouragement, and shed a lustre over his reign that was surpassed only by the glory reflected on it from the hands of painters and sculptors.

In Art, the age of Leo has been surpassed by no age, and equalled only by the classic days of Greece. No epoch in the history of the world since this great Pope has ever approached his age in the production of great painters and sculptors. The names of Michael Angelo Buonarrotti and Raphael are enough to stamp it with immortal glory. Buonarrotti, the sculptor, painter, architect and poet, was the great master of grandeur, and his genius would have sufficed to make four men famous; Raphael, whose brush gave to the canvas the hues of heaven, is the painter by excellence of all time. Artists and painters thronged to Rome, where they received every encouragement from the enlightened Pontiff who filled the Chair of Peter. Architects like Buonarrotti and Bramante left in the buildings erected or designed by them the most enduring monuments.

Surely in all time there never was an age so illustrious as that of this great Roman Pontiff. Other ages have produced great men in certain branches of the arts and sciences but not one called into life such a number of geniuses distinguished in the different paths of science and art.

Never had the Papacy been surrounded with such a degree of brilliancy and grandeur; never was reign of monarch so dazzling and glorious.

### William Hogarth.

Although England had long loved art intelligently, and her noblemen and gentlemen from the Earl of Arundel downwards had been its munificent patrons, and her private galleries filled with *chef d'œuvres*, yet it was not until the latter part of the seventeenth century that she produced a painter whose individuality was such that foreign art could not pretend in anything, save technicalities, to have inspired a stroke of his pencil.

This painter was William Hogarth, who was born in London in 1697. His father had been a schoolmaster, but had given up that calling and settled in London, where he became a printer's reader. As the father was not a man of means, young Hogarth began his career in the humblest walk of his profession. "He was bound," says Mr. Walpole, "to a mean engraver of arms on plate. Hogarth probably chose this occupation as it required some skill in drawing, to which his genius was particularly turned, and which he contrived assiduously to cultivate. His master, it appears, was Mr. Ellis Gamble, a silversmith of eminence, who resided in Cranbourne Street, Leicester Fields. In this profession it is not unusual to bind apprentices to the single branch of engraving arms and cyphers on every species of metal, and in that particular department of the business young Hogarth was placed; but before his time was expired he felt the impulse of genius, and that it directed him to painting." When he was twenty-one years old, his apprenticeship having expired, he renounced silver engraving for copper engraving, and began working for the booksellers. The first of his known engravings were some illustrations for "Hudibras," which he executed when he was in his twenty-ninth year. Finding the engraving business unremunerative, he gave it up, and, having studied in Sir James Thornhill's Academy, he became a portrait painter, and made great progress as an artist.

When in his thirtieth year, he married the only daughter of Sir James Thornhill. This marriage was a stolen one, and consequently did not meet with the approbation of the lady's father. However, seeing that Hogarth was possessed of genius, the father and son-in-law became in time reconciled. In the course of a few years our artist stood at the head of his profession, and within the ten years following his marriage he produced his series of moral and satirical pictures. But if Hogarth was successful as a painter, he had the mortification of knowing that his works were only partly appreciated by his contemporaries. His six pictures known as "Marriage à la Mode," were sold at an auction in 1750 for the sum of one hundred and ten guineas, while the frames alone had cost the artist at least twenty-four.

Hogarth left England but once in his life, making a short trip to France, which he commemorated with his strong English prejudice by his picture of the Calais Gate. In his fifty-sixth year he published a volume entitled "The Analysis of Beauty." Four years afterwards the honor was conferred on him of sergeant painter to the king. He died in October, 1764, and was buried in the churchyard of Chiswick.

The author of "Modern Painters and their Paintings,"

says: "William Hogarth was honest and frank, blunt yet benevolent. Certainly you know his portrait, or engravings from it, in which everything is English, down to his dog Trump, whose likeness is taken along with his master's. I have heard it said that the picture was characteristic in more ways than one, for that there was much of the pug and bull-dog in William Hogarth's disposition, but whether Trump were a bull-dog or no, it was rather the English mastiff which was typical of Hogarth. In his picture he sits in his plain English coat, vest, and cravat, and furred cap. It is the most unsophisticated painting costume in the world, and it suits perfectly a man whose broad face, with its clumsy features unshaded by a particle of hair, is not in the least handsome or graceful, but is wholesome and pleasant in its perfect manliness and openness, and in the abundant evidence of brains in the prominent forehead. Mr. Redgrave, in his 'Century of Painters,' mentions a deep scar on Hogarth's forehead, faithfully rendered, as Oliver Cromwell desired his warts to be reproduced. There is no ostentation of simplicity in ignoring his position and profession, for his palette, with the 'curved line of beauty,' which he afterwards explained and insisted upon, drawn on it, and several books, volumes of Swift, Hogarth's favorite author, keep Trump in countenance in bearing Hogarth company.

As a moralist and satirist of work-a-day humanity among painters, Hogarth has never been surpassed or even equalled. His power of observation was immense, and his faculty of rendering what he observed was equal to the power. His satire is more direct than subtle, and perhaps for that very reason he comes down as with the blow of a sledge-hammer on vice and folly. He never flinched, nor faltered, nor screened guilt in high places; he was even careless of giving offence or forfeiting favor. Never blame Hogarth, because the vice and the folly of his day were very gross and shameful vice and folly. He saw what was there to be seen, and it was his part to scourge it, which he did so effectually that the best men of that and of succeeding generations have thanked William Hogarth for the service that he did to truth and righteousness.

It has been objected to Hogarth that with all his marvellous gifts of perception and execution he was deficient in a correct idea of color, and even in a true sense of beauty; and that with regard to the latter, there is not a beautiful face to be seen in all the crowded dramatic scenes which he painted. I believe that if his coloring is not always just, he has shown instances of an excellent judgment in color, and that while it was not his calling to illustrate beauty as such, he has here and there, as in the face and figure of the miserable wife when she is informed of the tragical death of her husband in 'Marriage à la Mode,' and in the person of the innocent wife of the 'Distressed Poet,' afforded ample proof that he was not without a fine feeling for beauty."

Charles Lamb, the inimitable illustrator of Hogarth and his pictorial style, thus does justice to his powers as an artist: "Here is plenty of poverty and low stuff to disgust upon a superficial view; and, accordingly, a cold spectator feels himself immediately disgusted and repelled. I have seen many turn away from it, not being able to bear it. The same persons would perhaps have looked with great complacency upon Poussin's celebrated picture of the Plague at Athens. Disease and death, and bewildering terror, in Athenian garments, are endurable, and come, as the delicate critics express it, 'within the limits of pleasur-

able sensation.' But the scenes of their own St. Giles', delineated by their own countryman, are too shocking to think of. Yet if we could abstract our minds from the fascinating colors of the picture, and forget the coarse execution (in some respects) of the print, intended as it was to be a cheap plate, accessible to the poorer sort of people, for whose instruction it was done, I think we could have no hesitation in conferring the palm of superior genius upon Hogarth, comparing this work of his with Poussin's picture. There is more of imagination in it—that power which draws all things to one, which makes things, animate and inanimate, beings with their attributes, subjects and their accessories, take one color, and serve one effect. Everything in the print, to use a vulgar expression, tells. Every part is full of 'strange images of death.' It is perfectly amazing and astounding to look at. Not only the two prominent figures, the woman and the half-dead man, which are as terrible as anything which Michael Angelo ever drew, but everything else in the print contributes to bewilder and stupefy;—the very houses, as I heard a friend of mine express it, tumbling all about in various directions, seem drunk—seem absolutely reeling from the effect of that diabolical spirit of phrenzy which goes forth over the whole composition. To show the poetical and almost prophetic conception of the artist, one little circumstance may serve. Not content with the dying and dead figures which he has strewn in profusion over the proper scene of the action, he shows you what (of a kindred nature) is passing beyond it. Close by the shell in which, by the direction of the parish beadle, a man is depositing his wife, is an old wall, which, partaking of the universal decay around it, is tumbling to pieces. Through a gap in this wall are seen three figures, which appear to make a part in some funeral procession which is passing by on the other side of the wall, out of the sphere of the composition. This extending of the interest beyond the bounds of the subject could only have been conceived by a great genius."

### The Nibelungenlied.

The Nibelungenlied is worthy of being ranked among the noblest works of the imagination. It is a great national epic of Germany, and though as a poem it is inferior to the Iliad and the Æneid, it is a poem worthy of the high encomiums passed on it by the Germans, who esteem it as the great national poem of their language, and whose artists have delighted in illustrating it in their paintings.

The Germans derive the word Nibelungenlied from Nibelungen, or Niflungen, an ancient and warlike Burgundian tribe, the name of which may be founded in the old mythical Nebelland, Mist-land, of the North. There are others, however, who derive the name from Nibellunan, or intrepid; and others from the word Ghibellines. The subject of the great epic is the terrible fate of this tribe which resulted from the passion of two princely pairs. In a late volume we find the following account of the poem: "The one pair is Siegfried, son of king Sigismund of Santen on the Rhine, and Chriemhild, sister of Günther, king of Burgundy; the other is Günther and Brunhildis, a heroine of the fabulous North. Siegfried, as noble a hero as ever was depicted, is beloved by Chriemhild. Her brother Günther is enamored of Brunhildis of Iceland. But the fair one can only be won by force. A successful suitor must conquer her in combat. Günther promises Siegfried his sister's hand if he will aid him in gaining Brunhildis. Siegfried

conquers the martial maid by means of his magic cap, which makes him invisible, and increases his strength twelve fold, and gives her to Günther. She afterwards has a struggle with Günther, in which she overcomes him. Siegfried a second time reduces her to submission, and takes from her her girdle and ring, in which lay her power. These he gives to Chriemhild, who, in a subsequent quarrel with Brunhildis shows her these trophies of her defeat. Brunhildis resolves on vengeance, and persuades Hagan of Tronege to murder Siegfried, which he effects with the privity of Günther. Chriemhild, bent, in her turn, on vengeance, marries the heathen Etzel (Attila, king of the Huns, a mythological personage, who appears in various stories, under several modifications); invites the Burgundians to the court of Etzel; involves them in strife with the Huns, and, after several bloody battles, both parties are destroyed. Günther and Hagan, the sole survivors, are taken prisoners by Dietrich of Bern, and put to death by Chriemhild. The development of character, in the progress of the story, is remarkable. Chriemhild, the lovely mistress of Siegfried, becomes, in the course of the epic, altogether revengeful and implacable. Her thirst for vengeance drives her even to marry a foreigner and heathen, merely to obtain the means of destroying the race of Günther; and we become somewhat reconciled to Hagan, the murderer of Siegfried, by his inflexible devotion, on all occasions, to the will of his sovereign lady Brunhildis—a devotion which feudal times esteemed so highly."

The time in which we find the historical basis of this tragedy is about 430 or 440, A. D.; the scene is on the Rhine, and on the frontiers of Austria and Hungary. The poem of the Nibelungen after having been long forgotten appeared again to delight the lovers of true poetry and of German antiquities. "It is founded on original sagas, variously interwoven with each other, which have come down to us, and of which we find Scandinavian modifications in the Edda, the Wilkinasaga, and the Niflungasaga. It belongs to the same heroic age with the Heldenbuch. The Nibelungenlied seems to have undergone several remodelings at different periods. These are generally considered to be four. As the poet who gave it its different shape has not disclosed his name, and as no information exists respecting him, conjectures have been divided as to who he was. The metrical form of this poem is the strophe, of four iambic and trochaic lines, in rhymed couples, and admitting of the chief accent being put in six different places; also with spondaic, anapestic, and dactylic rhyme, and a cæsura in the middle. That part of the poem entitled the Lament, is undoubtedly the production of a later age, and is in a different form. Besides several fragments, there have been preserved six manuscripts of the Nibelungenlied, of which that of St. Gall is the oldest. Müller was the first who published the whole poem in his collection. Von der Hagen first gave a translation of the Nibelungenlied, and, in 1810, a critical edition of the original, at Berlin. After this he published at Breslau, in 1820, the Song of the Nibelungen, for the first time in the oldest form, from the manuscript of St. Gall, with a comparison of other manuscripts. The second edition, with a dictionary and notes, was published at Frankfort on the Main, in two volumes."

This story as told in the Nibelungenlied is the subject of the great opera by Wagner, which it is the intention of the famous musician to have produced with extraordinary scenic effects at Bayreuth.

### Growth of Plants.

The analogy existing between the various kingdoms of natural history is more and more striking as we further advance in our researches. Where botany ends and zoölogy commences is very hard to determine, and the specimens which are disputed are often assigned to each kingdom in its turn. For instance, the coral first went under the mineral kingdom, and as such was called a corallum; again it was taken as a vegetable, and now it is determined to be an animal, and is a polyp. Now what is the difference existing between the polyp and some marine plants? In fact the latter has an advantage over the former, inasmuch as they are endowed with motion, while the polyp is as firmly fixed as any tree. Our great sea-serpent, which for so many years had been a bugbear to mariners, has turned out to be a marine plant, which was a triumph for botany. Before entering into it, it would perhaps be well to define and divide botany. Botany is that kingdom of natural history which treats of the structure, classification and habits of plants. Botany is divided into physiological, systematical, geographical and fossil botany. It may also be divided into agricultural and medical. As it is not my intention to enter into details concerning them, I will proceed at once to treat of the question marked out, namely the growth of plants.

Casting our eyes around on the vegetation spreading itself out before us in the warm seasons of the year, we are delighted with its varied forms and beauties, especially those of the germinating plantlets. We wonder at and admire their structure, and often the question arises how do these little plants grow and thrive? and what is it that protects them from the rude blasts of wind which are so prevalent in this clime? We are thus led to examine more closely their wonderful workings. For our specimen we will take a dicotyledonous plant, for instance, a maple. The seed having been placed in the soil, assisted by the heat of spring, and the moistness of the earth, a little stem and two stem-leaves or cotyledons, show themselves above the surface. These leaves are very thick, and contain food for the plantlet for the time being, till at length it is firmly rooted, and other leaves appear. Botanists have determined that this form of the plant exists really in the seed, from the first. Thus the little plant on making its appearance in the world has all the requisite organs for its growth, namely the root, stem, and leaves. In its growth the plant has two movements, that of the root, downwards, and that of the stem and leaves, upwards, and afterwards upwards and laterally. The germinating plantlet has while in the earth its food placed in the seed, which food is called the embryo. This is a milky, glutinous substance, and even in some plants forms food for the animal world. Thus the wheat seed makes flour for man, the corn also, as well as the other species of grain which are used both for man and beast. This nourishing substance contains everything requisite for the life of the plantlet, just as the milk of mammals contains everything necessary for the life of their young. Though the embryo is the receptacle or trunk, as it were, for the safekeeping of the plantlet's food, yet there are other sources from which the plant derives its food. Its food comes from the root, and the leaves aid and even give life to the plant by absorbing the light and air necessary for its vitality. As the little plant thrives, new leaves come forth, and it grows larger and larger till the rude wintry blasts of old Boreas stop, as it were, the absorption of light and

air, and forces the gum or vital juice down into the roots. But even then the plant has not stopped its vital organs nor ceased to grow. Before the wintry blast gives it notice to shed its few leaves, it is already preparing for the next summer's growth. This is done by means of buds. At the end of the leaf-stem there is a sort of conical cavity into which the bud fits and is formed. This of course is the case with perennials and biennials, and trees and shrubs only, and perhaps is restricted to the two latter. Buds are of three kinds, naked, axillary, and terminal. Naked buds are those usual in the tropical regions, as well as in herbs everywhere which branch during summer, and do not endure during the winter. Axillary buds are those formed on trees and shrubs early in the summer. They sometimes grow during the summer, but others lie dormant till spring. Terminal buds are those of herbs, shrubs and trees which do not bear branches but rise as single shafts and grow by the continued evolutions of the buds at the summit, which are called terminal buds.

Buds, especially large ones, will be found to contain several leaves tightly rolled together. The heat of the spring bursts these buds, and the leaves come forth and grow, and perhaps the bud becomes a branch. The arrangement of leaves on the branches is duplex, namely opposite and alternate. Leaves are opposite when two are borne on the same point of the stem, and alternate when there is only one leaf at each joint. All buds do not grow. If they did the tree would soon die for want of nourishment, as there would be too many branches. Some buds die for want of light and heat, others from want of nourishment.

There are other kinds of buds which I will merely name, as there is neither time nor space for me to treat of them. Their meaning will be patent from their names. They are latent, adventitious, accessory, leaf, and flower buds. But I must draw to a close. We have seen how the plant germinates and thrives from year to year, and now we ask who is it that protects this little plant, and causes it to grow? The answer is simple. God does it; and He does more: He protects and guards the plants, and causes their growth to be good, sees that the grain is abundant, provided man coöperates rightly with Him, and never does He even forget the blade of grass, but guards it with the rest. With good reason did the prophet call upon the works of God to bless Him, and not only them, but also ungrateful man. *Benedicite, omnia opera Domini Domino, laudate et superexaltate eum in sæcula.* (Dan. iii.) M. M. M.

### Science Hall.

Such is the rather inharmonious name selected for the building which, having fallen like Adam from a state of grace to a state of nature, has lately become a centre of attraction under its new aspect. The building is an interesting one for historical reasons, the epoch of its erection marking the confirmation of the prosperity of Notre Dame. The first year of the war was a disastrous one to our University. The number of students, which had previously almost equalled what it is at present, has woefully fallen off, so much so that when the Second Grammar Class—and our readers all know what that class usually has been—when the Second Grammar was called at the study-room door, only three students answered the call. "To be or not to be" had become a serious question for Notre Dame, and still Father Sorin sat at the helm with calm confidence, and

exercised the functions of his office as President with a dignity and tact which eventually secured success, finding a powerful auxiliary in the business talent of Father Patrick Dillon, who was, at this critical juncture, placed in charge of the executive department. Notre Dame weathered the fearful storm, and in surmounting her difficulties found in the energy thus called into action an element of future success that raised her to a degree of prosperity exceeding that which she had known before. The first evidence of recovered vigor was materialized by the purchase of what was then known as the new organ, for Notre Dame had been up to that time what would be scientifically, I suppose, called an inorganic body, and no part of the church being sufficiently high to receive it, the chancel was enlarged, forming the building now known as "Science Hall." The choir had always been behind the altar, and the old chancel was therefore quite a capacious portion of the church. It accommodated the Fathers of the Order, the Seminarians of St. Aloysius' Novitiate (now known as the "Scholasticate"), the lay members of the Faculty and sometimes the Minim Department, in addition to the Choir. At the north end was a large stained glass window representing the Assumption of the Blessed Virgin, which has not been seen for twelve years or more, but which was the pride and glory of the old church.

But the roof of the old chancel not being sufficiently high to receive the organ, it was found necessary to replace it by the present edifice, which is about as long again by one half, and probably twenty feet higher, retaining its old breadth. The material of which it is constructed gives it an additional interest in the eyes of those who have known and loved the old college building. The steam-heating apparatus had been just introduced as a measure of economy, and although the old building was pulled down a few years subsequently, it was found amply to have realized the anticipated saving of expense. Now, after the introduction of steam, there remained four immense stacks of chimneys in a state of inanition. These were pulled down, saving both room and bricks, but the temporary inconvenience to the occupants of the building was something beyond the power of pen to depict. Only those who were there then can understand it, and they will never forget it. This unprecedented but successful operation was performed in the spring of 1864—that eventful scholastic year in which the number of students first exceeded two hundred, and from which a steady increase continued until a maximum exceeding four hundred was reached in the first year of the new college. It is due to the memory of Rev. Father Patrick Dillon to say that this glow of prosperity dawned with his advent into office and increased steadily during his administration.

But to return to our building. The chimneys, as we have said, were pulled down in the spring of 1864, the chancel was enlarged in the summer of the same year, forming the edifice which is the subject of the present sketch, the material used being the bricks of the old chimneys, so that it may be considered by the geologists as a relic of the carboniferous period. The organ came in the fall, and was several weeks putting up. After it was completed we all went to church to hear it, and stayed there three hours, listening to the powers of the various stops, until, paradoxically enough, we began to think that there was no stop to it. However, we departed at last in peace, convinced that we were now thoroughly organized.

Such is the record of "Science Hall." It never was a



very "pretty" building, but it looks better now than it did when it used to suggest the idea of the old church having got its back up. It is eminently serviceable as a lecture room, its acoustic properties placing it far above any other hall we have at Notre Dame. It was a happy thought to spare it, for it is firmly and solidly built, and will be not only useful as a lecture hall, but also as a memorial of an epoch of success in the history of our University.

A. J. S.

### Art at St. Mary's.

MR. EDITOR:—What poetry is to thought, what music is to the ear, painting is to the eye. It is the language employed by the artist to speak to the mind, the heart, the soul, and as such constitutes an incalculable power to influence the young for good or for evil; for good, in proportion as the subjects portrayed are elevated; for evil, on the contrary, in the same measure as the representations are sensual and debased. These were our reflections upon visiting St. Luke's Studio, on the afternoon of the 2nd inst., in company with the Rev. Fathers and learned Professors of Notre Dame, with other appreciative guests, who, like ourselves, had come to attend the Musical Examination and Concert, in response to the cordial invitation of the Sisters.

The artistic arrangement of this lovely nook of Art, dedicated to St. Luke, the Evangelist and painter, could not fail to exact the admiration of every lover of beauty and order. The Studio is separated by screens into three alcoves, the central one serving as the Exhibition scene of the drawings and paintings made by the pupils of the Art Department since the first of September.

The prominent feature of this alcove was the two charming "Tablets of Honor," evidently designed and executed by one whose soul must dwell in an atmosphere of celestial imagery. The scrolls, bearing the names of those young ladies who have distinguished themselves for good deportment, are held in the hands of beautiful angels. The glance of approval of these graceful figures upon those favored names, the majesty of their attitudes, and the benignity of their countenances, seem inviting others to aspire after the noble rank given to those already enrolled; and in these lovely pictures we could behold a charming reflection of the academic discipline for which St. Mary's has long been so justly noted. Our attention was next directed to the drawings. All these studies had been made from blocks of various shapes, as could be seen from the triangles, squares, trapezoids, cylinders, cones, spheres, and eggs placed on the tables whereon was laid the pencil-work. The name of each pupil was written upon her work, and we noticed particularly Miss S. Moran's drawings, which were beautifully shaded. What intelligence and delicacy of touch does it not require to give expression to round objects? Really the cylinders, the spheres, and eggs, from the hand of this young lady, seemed ready to start in motion, Misses P. Gaynor, M. Schultheis, M. O'Connor, K. Morris, J. Mitchell and A. Harris each deserve much credit for their pencil studies. Misses M. and E. Thompson, E. Lange, A. Koch and A. Cullen had also made studies in pencil, not from the blocks, but from berries, nuts and shells, which plainly told that previous application had been given to the study of regular round objects. These, we noticed, served as pictures to letter-cases, and the shells in frames give promise of excellent pictures next June. Miss R. Net-

eler's first study of *heads* from casts, also in pencil, was just what we expected from one who has devoted much time to the regular course of study in this department. The only blocks painted in Indian ink were Miss Neteler's, and they were finely executed.

In water-colors we saw but few specimens. An elaborate bouquet of autumn berries, leaves and ferns, an appropriate design for a fire-screen, on white silk, painted by Miss Herotin, although unfinished, was very beautiful. Miss L. Ritchie's card-case of white silk, ornamented by richly tinted rose-leaves and berries, proved how closely she had imitated nature. We were told that Miss Ritchie's choicest specimens in water-colors had been generously offered at the shrines of affection, friendship and charity. A Japan lily, in oil-colors, a first attempt in this branch of art, also Miss Ritchie's, was but a reflection of the natural one. Miss C. Morgan, too, had a Japan lily in oil-colors; it also was her first attempt, and was really well executed; but her panel with its branch of maple leaves, so truthfully colored from autumn's richest hues, won the highest praise and admiration. Miss B. Wade's group of autumn berries and leaves, with a view of Notre Dame in the distance, is very fine. We were informed that Miss Wade had painted a most beautiful panel of Calla lilies, but had disposed of it as a Christmas present; we noticed this young lady's studies from the casts in oil-painting. These difficult studies belong to the highest class of art.

We were well repaid for our visit to St. Luke's Studio, and congratulate the young artists on their great success.

VISITOR.

### A Dog Gone Christmas Tree.

How sadly the positive Christian idea of Christmas has vanished among a certain class of people may be seen by the following true story, from the German.

A childless couple from among the "upper ten" of society in Berlin, Prussia, thought it very nice to give an agreeable surprise to Mandolino, their pet dog, by preparing a Christmas tree for this dear and lovely creature. The "gnädige Frau" (my lady) selected a fine little tree with her own hands, and the "gnädiger Herr" (my lord) did not disdain to purchase, himself, at the butcher's and confectioner's, the most exquisite dainties for their canine darling. Great strategy had to be used to shut out their pet from the parlor and to keep him from his accustomed walk in their company. Mandolino gave first a whine, then a howl, and at last began a furious barking. "It lasts too long for him," said my lord. "O no, I know him too well," said my lady; "he knows very well what we are doing for him, but he is so sensible that he even pretends not to know it at all."

The doors of the parlor are opened at last and in comes Mandolino. To see the bright tree, to smell the dainties and to give a leap at the nearest sausage were but the work of a moment. Down came the tree from its stool, and as the dog was pulling it over the floor the carpet was soon in a blaze of fire. All the house-servants, who came instantly, did their best to extinguish the flames, in which they at last succeeded, not without smashing some valuable china, rich bronzes and furniture. The parlor was almost ruined.

"I do not care so much," said my lady, to a visitor, "that my carpet is spoiled and my most valuable china broken, but that Mandolino has shown so little education

and has proved so ungrateful to my best intentions, this it is which makes me feel so bad."

How much happiness would these so-called refined people not have found by relieving the wants of the suffering poor, and witnessing their tears of joy and gratitude; but all their feeling and joy for a happy Christmas had by reason of their over-refinement really gone to the dogs.

### Art, Music and Literature.

—Rubinstein is working hard upon the score of the new opera, "Nero."

—Franz Liszt is engaged on the composition of a new oratorio, the score of which is already approaching completion.

—Mme. Elisa Polko, who wrote so extravagant a book about Mendelssohn, has just published another about Paganini.

—Verdi's "Requiem" has been performed with immense success in Munich, the very stronghold of Wagnerism and Von Bulowism.

—A cable despatch announces that French art will be represented at the Centennial in Philadelphia by no fewer than 670 pictures.

—Miss Annie Wood, the translator of "The Dead Cities of the Zuyder Zee," etc., is engaged in writing a life of Hans Christian Andersen.

—A new romance by Turgeneff, the title of which is not yet made public, will appear shortly. He has been working hard upon it this winter in Paris.

—It is said that Richard Wagner has already found a publisher for his not yet completed opera, *Parcival*. The publishing house of J. Gutmann in Vienna is named as purchaser of the copyright.

—Miss Cary is announced as the contralto at the forthcoming season of the Italian opera in Vienna. The sopranos will be Patti, Lucca, Marriana, and Heilbronn; the tenors, Nicolini and Capoul.

—Berthold Auerbach, the younger, a bookseller at Stuttgart, has published his "Involuntary Travels" (in German, "Reise wider Willen"), with illustrations by Gustave Doré. The German critics say it is charming.

—Another member of the literary family of Trollope, named Frances Eleanor, has written a novel, under the title of "A Charming Fellow," which the Academy is good enough to say shows a really remarkable power of drawing characters.

—The authentic statement of the various public libraries of Paris, by order of the minister of public instruction, exhibits the following number of volumes in each library: Nationale, 1,780,000; Arsenal, 203,000; Mazarin, 204,000; St. Genevieve, 195,000; Sorbonne, 80,000; Medical school; 35,000.

—Mr. Frank Deryer, of Covington, Ky, now in Munich, has ready a model for the Sumner monument. This gives the figure of Sumner in a sitting posture. Allegorical groups representing the emancipation of the slave and the equal protection and culture of all races will be given on either side of the base.

—Mr. Arthur Gilman of Cambridge is pursuing studies in English literature, with the view of writing a work upon the subject. It is a curious coincidence that he had just completed a Bible word-book, on the plan of Prof. William Swinton's, when the announcement of the latter forestalled the market.

—The ninth annual exhibition of the Water-Color society opened in New York last week. The number of pictures on view was 605, of which not more than about 50 were the work of foreign artists. Great interest was manifested in the exhibition, since the spirit of competition between oil and water is very keen at this time. The sales were brisk, and all the large and important works were bought from the walls at the artists' own prices early on the first evening, that is, as soon as the rich picture-lovers could get sight of them.

—The galleries of the National Academy of design in New York were opened last week for the ninth annual exhibition of the American Society of Painters. The collection was one of the largest ever organized by the society, and included more than six hundred drawings in water-colors, crayon, charcoal, sepia, pen and ink, and pencil. Last year the number of pictures exhibited was 563, and in 1874 it was 490. This year the number was over 800, and the hanging committee were compelled to return 900 pictures, for lack of accommodation.

—Dr. Leopold Damrosch has arranged a programme for three grand festivals, to be given in New York, next July, in honor of the Centennial. Bayard Taylor has written an admirable prize poem, which is open for competition among our resident and native composers, 500 dollars being the award offered for the best composition, all to be sent to the Arion Society, before the 15th of March. The first of the performances will be given at Gilmore's Garden, on July 2d, with a chorus of six hundred voices, under the direction of Dr. Damrosch, assisted by Gilmore's Band, of one hundred performers. The following vocal societies will take part; The Arion, Liederkrantz, Beethoven Maennerchor, Saengerbund, Heinebund, Arion of Williamsburg, and the Turner Verein.—*American Art Journal*.

### Books and Periodicals.

—The February number of *Church's Musical Visitor* is filled with excellent reading-matter and some five very good pieces of music.

—We have received from the publishers a copy of "Old and New," a monthly magazine which though small in size makes a favorable show. It is published under the auspices of the St. Joseph's Literary Society of Indianapolis, Ind. We hope that the young men belonging to the society may be successful in their undertaking. The terms are \$3 per annum.

—The *Cæcilia* for February has besides its usual number of interesting reports of the progress of the Cæcilia Society, an account of the annual report of the Chorus of St. Paul's Church, New York, of which we published a report two weeks ago; together with the questions—14 on Gregorian, and 15 on modern music—put to the members at the annual examination. Also a report of the music performed at the dedication of the Cathedral in Chicago. We can give no better idea of the progress the *Cæcilia* is making than by referring to the long list of approbations of the Right Rev. Bishops, headed by the name of Cardinal McCloskey and four other Archbishops of the United States. For the musical supplement is given the *Gloria* of Stehle's Mass in honor of the Sacred Heart.

—THE HIGHWAYMAN'S REWARD.—In 1769, a gentleman was passing one night over Pont Neuf, Paris, with a lantern. A man came to him and said, "Read this paper." He held up his lantern, and read as follows:

"Speak not a word when you've this read,  
Or, in an instant you'll be dead!  
Give us your money, watch and rings,  
With other valuable things—  
Then quick, in silence, you depart,  
Or I, with knife, will cleave your heart!"

Not being a man of much pluck, the affrighted gentleman gave up his watch and money, and ran off. He soon gave the alarm, and the highwayman was arrested. "What have you to say for yourself?" inquired the magistrate before whom the robber was ushered. "That I am not guilty of robbery, though I took the watch and money." "Why not guilty?" asked the magistrate. "Simply because I can neither read nor write. I picked up the paper just at the moment I met this gentleman with a lantern. Thinking it might be something valuable, I politely asked him to read it for me. He complied with my request, and presently handed me his watch and his purse, and ran off. I supposed the paper to be of great value to him, and that he thus liberally rewarded me for finding it. He gave me no time to return thanks, which out of politeness I was ready to perform." The gentleman accepted the plea of the robber, and withdrew his complaint.—*From the French*

# Notre Dame Scholastic.

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Notre Dame, February 12, 1876.

## Industry.

There scarcely passes a day during which we do not hear some young man saying "If I had the genius or talent possessed by such a person, I too would overcome all obstacles, and lead my class." How foolish is not such talk! The indiscriminate use of these very words have done greater injury to more students than any other. It has been injurious to those who imagined that they possessed these qualities and to those who feel that they are devoid of them. Those who have supposed that they possessed genius and talent have been injured, because they begin to feel that they may put all their trust in their own natural powers, and do away with that application which is necessary to the highest genius. It is injurious to those who have imagined themselves more slightly endowed by nature, because they take it for granted that effort and industry on their part can never make them the equals of the more gifted, and are therefore content to walk in the paths of mediocrity. It is true that some men have been endowed with transcendent genius, and have by their own native ability achieved success in literature, science and art. But these men are not given to the world in every age. These men are born only at intervals in the history of nations, and the talents given to them are God's especial gifts to the world, not to these men alone. Leaving out, then, these extraordinary instances of great superiority, there is a far less difference in the original mental endowments of mankind than is commonly supposed. That which men call genius is not unfrequently the result of early intellectual habits, and still oftener of thorough and labored preparation for every individual effort. That which passes for talent is nothing more than the judgment and expertness which comes from the judicious and continual direction of native powers and a well-balanced mind to some one employment. How many young men are there not who, having passed with success through the collegiate course, and assumed a high position in society, should attribute this result to their application, and not to genius; who, had they not applied themselves to their studies and formed habits of industry, would be no farther ahead than many of their class. No man knows whether he is possessed of genius or not until he has given, with the ardor characteristic of genius, some time to that pursuit which is congenial to his natural disposition.

If then a young man would succeed in any undertaking, it is necessary, whether he imagines that he is endowed by Heaven with great mental powers or not, to possess decision of character and cultivate habits of industry. Without

these qualities his genius and talent will avail him little. He must choose that calling which is most congenial to his nature, and resolve to succeed in it. If he does this, he will succeed, in consequence of his resolution. Let his purpose be single and simple and he will accomplish it. He must have decision and energy: energy to work out that which he has decided upon. Mankind find themselves weak, beset with infirmities, and encompassed with dangers. This weakness may be turned into strength; these infirmities may be healed; these dangers may be braved and overcome. But it is required in him who shall accomplish these that he have the will to do so.

This decision of character is not a special gift to any one person. It is a matter of habit, and can be acquired by all. It is the same as physical courage, which though natural to some may be acquired by all. When first going to battle, how many there are who face the cannon with trembling limbs and blanched countenances; yet after a few charges and encounters, the roar of musketry and the cheer of men in combat instead of filling them with dismay rouses up all the manliness of their souls.

The young man, then, having decided what he shall do, and having determined to do it, must labor to work out that which he has willed. He should, from early youth, form himself to habits of industry, for all habits are more easily formed when man is young. Labor is necessary for success in all enterprises. Without it man can do nothing. All high positions in life are attained by industry. Who now, in our country, possess wealth, and positions of trust and honor? Chiefly those who have labored for them hard and long. From whom are they imperceptibly falling? From those who, because of their indolence, are unable to keep them. It is wonderful what mere industry will accomplish. All the progress made by our country is the result of labor; all that man should ever hope to attain will be the result of patient industry.

## The Columbians' Entertainment.

We cannot speak too highly of the excellent Entertainment given under the auspices of the Columbian Literary Club on the evening of the 6th. It was an exhibition which redounds to their credit, and though hastily prepared, on one week's notice, was enjoyed by an audience which could appreciate it thoroughly.

The Entertainment took place in Science Hall (can't some one propose a better name for it?) at seven o'clock, and terminated at half-past eight. It was not too long; and no one could complain of being in the least fatigued, as is generally the case at literary entertainments, where ambitious young men really injure themselves by talking too much. Indeed it might have been a little longer without causing weariness; however, as the SCHOLASTIC has, from time immemorial to all the students here, been in favor of frequent and short entertainments, we will not quarrel with the young men belonging to the wide-awake club which gave the exhibition, but will on the contrary give them all honor in this respect.

We were sorry that the Amphion Club did not make its appearance, or at least some singers, to add to the enjoyment of the evening. However, we hope to have them at the future Entertainments. The music on this occasion was furnished entirely by the Orchestra, and we believe that we state the truth when we say that the acoustic prop-



erties of the hall is just the thing for the Orchestra. The members played with their accustomed skill, and did much towards rendering the affair the success it was.

The declamations were well rendered. Mr. Murphy spoke the "Dying Alchemist" with much grace and art, and if he could succeed in making the audience see that he felt fully the sentiments expressed in his declamations he would be an excellent declaimer. His voice is good, his gestures and manner equally so, but at the same time he appears to have too much art and not enough nature in him. Mr. Campbell declaimed "Parhassius," by Willis, with considerable success. We think that this poem is almost too difficult for most declaimers, and though the young gentleman did very well we believe that he would have succeeded far better with almost any other piece. Mr. Logan spoke "The Polish Boy." This declaimer is gifted with a very superior voice, and possesses much knowledge of gesture. He delivered his declamation with a freedom and spirit that is worthy of high commendation.

But the music and declamations were not the principal parts of the evening entertainment. The main thing was the contest for the SCHOLASTIC prize in oratory. For this there were four contestants, Messrs. Joseph P. McHugh, A. Hertzog, H. C. Cooney and W. P. Breen. Mr. McHugh delivered a very entertaining oration on "Columbus," for which he was rewarded with great applause. His delivery will in time become pleasing, and on this evening, with the exception of a little hesitation during one or two passages, was good. The literary merit of the oration was above the ordinary run of college orations. Mr. Hertzog's oration was on "Benedict Arnold," and although we believe he made a mistake in treating his subject as he did (for no matter how much a man does for his country, once he becomes a traitor, it must be forgotten) yet he engaged the attention of the audience and created a most favorable impression. His delivery, though good, wants a little more cultivation. With regard to literary merit, the oration, barring what we objected to above, was very good. The subject of Mr. Cooney's oration was "France." It was carefully and elegantly written, and delivered with considerable grace. We believe that the young gentleman's estimate of French character was wrong in this that he made it too great, yet we have nothing but praise to give as regards its composition. The best oration of the evening was delivered by Mr. William P. Breen, of Fort Wayne, who took for his subject "Our First One Hundred Years." Mr. Breen has much to improve in his delivery, but the literary merits of his oration were excellent. When we say that he has much to improve in his delivery, we do not mean by any means to say that it was bad, but were he to deliver his oration with greater freedom and more spirit he would have carried his audience away with him. His oration, considering its literary merits and his delivery, was the best of the evening, and to him the judges awarded the SCHOLASTIC prize.

At the conclusion of the Entertainment, Rev. President Colovin addressed the participants in the evening's contest, and thanked them for the enjoyment the literary feast had given to all. We hope to see the Columbians as well as other societies giving frequent exhibitions of a like nature.

—MEN AND GOLD.—Anything Midas touched was turned to gold. In these days touch a man with gold and he'll turn into anything.

### Personal.

- J. S. Hedges, of '74, is residing at Tiffin, Ohio.
- Daniel Dehner, of '69, is in business at Tiffin, Ohio.
- William Gross, of '74, is residing in Jerseyville, Ills.
- W. McFarland, of '65, is in the dry-goods business, in Tiffin, Ohio.
- F. Lange, of '72, is reading medicine at Jefferson College, Philadelphia.
- Thomas C. Lawler, of '65, is doing well, we are told, in Prairie-du-Chien, Wis.
- Henry W. Walker, of '74, is in the real-estate and insurance business in Chicago, Ills.
- Alexandro Perea, of '65, owns and lives on a large ranche at Bernalillo, New Mexico.
- James H. Ward, of '74, after a European tour, has resumed his law-studies in Chicago, Ills.
- J. J. Brennan, of '75, is senior partner of the firm of J. J. Brennan & Bro., wholesale lime dealers, Alton, Ills.
- E. Blaine Walker, of '69, is interested in mining in Helena, Montana. He has interest in a number of mines.
- Prof. Henry Lewis, who taught drawing and painting here in 1860, is now visiting his son-in-law, Prof. Ivers. We are more than pleased to see him, and hope he may be pleased to call often.
- Charles A. Berdel, of '74, who has been reading law with Congressman Caulfield, of Chicago, will shortly be admitted to practice. He ranks among the most promising law-students in Chicago, and will not disappoint the great expectations of his friends.
- Mr. Otto, the taxidermist, is doing his work in Science Hall very satisfactorily. The improved look given to the different birds and animals would really make them feel proud were they possessed of life. We can recommend Mr. Otto to all desiring work in this line.
- N. S. Mitchell, of '72, was chairman of the meeting held by the Catholics of Davenport, Iowa, to express their views on the School Question. We are sorry we have not the space to reprint the resolutions adopted. Of all the graduates of the University, none have ever left with a better reputation than Mr. Mitchell, and we are proud of the noble part he takes on all questions in any way affecting the Church. It is just such laymen that the Church needs.

### Local Items.

- How is S. T.?
- Yes! fix the time.
- Have your cards printed.
- Conference was held last Wednesday.
- All the Societies are now in fine working order.
- Oh, the dismal, dreary rain on Wednesday last.
- Boulders are preferred to balls in the Junior hall.
- When will we have another literary entertainment?
- The course of Scientific Lectures will begin in a very short while.
- Would like to know your age. None over twenty five would suit.
- A fiddler made his appearance in the Junior hall on the last day of rec.
- "Excelsior" seems to be the motto in the Minim and Junior Departments.
- The students all enjoyed the good skating on the lower lake last Tuesday morning.
- The C. T. Telegraph Office is under obligations to S. T. and S. H. offices for favors received.
- It is to be hoped that Prof. Lyons will form a special class of Elocution in the Junior Department.
- Those chocolate drops were very fine. Small favors thankfully received; larger ones in proportion.
- A meeting of the resident Alumni was held on the 6th, at which the new Constitution was considered.

—There are now ninety-six Book-keepers; Prof. Tong wants four more to make up the centennial number.

—There will be a meeting of the resident Alumni on the 20th, at three o'clock in the afternoon, in the President's parlor.

—The Elocution Class, taught by Prof. Lyons, is quite large and successful. His students give every evidence of improvement.

—A visit to the Studio will repay you. The students have made great progress in their studies, and their drawings make a fine display.

—There are as many subscribers to the Lemonnier Circulating Library in the preparatory department as in all other departments together.

—As an instance of what the Minims can do, it might be remarked that four who were in that department last year are now in 2d Book-Keeping.

—Rev. President Colovin repeated his entertaining lecture on "Science and Religion" at St. Mary's Academy, on Saturday, February 5th, to a delighted audience.

—We have received a copy of the "SCHOLASTIC ALMANAC," printed at and compiled by J. A. Lyons. Price, 25 cents. Its contents are useful, valuable and interesting.—*Literary Society.*

—In last week's report of the Thespian Association, through mistake the name of Ben. L. Euans, Vice President, was omitted, and that of Jno. G. Ewing, Cor. Secretary, misprinted.

—The SCHOLASTIC, the college paper of Notre Dame, Ind., is on our table. It is made up in book form, well printed on tinted paper, and contains quite a large quantity of varied reading.—*Catholic Visitor.*

—As the Anti-Shaving Society will cease to exist on the 22nd, the members are taking up a collection to purchase a Buckeye Reaper and Mower, to cut away the stubble that has sprouted on their faces.

—We would advise as many as can to join the special course of Elocution under Prof. Lyons. Every member of the Philodemics, Thespians, Columbians, St. Cecilians and Philopatrians should attend this Class.

—The Richings-Bernard opera troupe sang the "Brewer of Preston," by Adam, in Good's Opera House, South Bend, on the 8th, to a large and appreciative audience. Mrs. Bernard received a hearty *encore* in the third act.

—Papers and all third-class mail matter cannot pass through the mails unless *fully paid*. Students and their friends should make a note of this. It takes a two cent stamp to send a SCHOLASTIC. If two SCHOLASTICS are put in one wrapper it takes four cents.

—Our young telegraphers are making good use of their time. M. O. is about the best writer on the line. Quite a number of new students have entered the class. Soon, we hope. They are the exhibitions which do most good to those taking part in them.

—At the 15th meeting of the Society known as the Guardian Angels of the Sanctuary, on motion of Mast. T. F. McGrath the thanks of the association were tendered to Rev. F. Toohey, of Cincinnati, for favors rendered by him. The Society now consists of two hundred members.

—The 5th regular meeting of the Archconfraternity of the Immaculate Conception was held Feb. 5th. At this meeting Messrs. J. Healy, A. Pilliod, C. Campau, F. Phelan, J. Nelson, F. Pleins, H. Faxon and A. K. Schmidt were elected members. Rev. Mr. Kelly then addressed the Association.

—Week after next we will publish a Centennial number of the SCHOLASTIC in which we will give a complete history of Notre Dame, the College, the papers, the societies, etc. One hundred copies of the number will be sent to the State Centennial Board. All wanting extra copies should order in advance.

—Archbishop Williams and a number of the most prominent Catholic citizens of Boston have published a card in which they call upon the friends of Mr. Donahoe throughout the country to come to his relief. He really deserves the assistance which they ask, and we hope that some one

of the students here will interest himself in the matter, and procure for Mr. Donahoe a good list of subscribers for the *Pilot*.

—The 13th regular meeting of the St. Stanislaus Philopatrian Association was held Tuesday, Feb. 8th. At this meeting the following delivered declamations: Messrs. Hally, C. Hagan, D. Nelson, F. X. Goldsberry, Mosal, Connolly and Reynolds. Messrs. Campau, Pleins, J. Nelson and Russ were elected members. A debate on the subject "Which is the more pleasing season, Winter or Summer?" took place.

—At a meeting of the Boat Club on Wednesday, Feb. 9th, it was resolved to change the name of the Club to the Lemonnier Boat Club of Notre Dame. The officers elected for the second session are: Director, Rev. F. Colovin; President, Rev. F. Bigelow; Vice-President, H. L. Dehner; Secretary, H. C. Cassidy; Treasurer, E. G. Graves; Commodore, B. L. Euans; Captain of the Hiawatha, B. L. Euans; Captain of the Minnehaha, W. T. Ball.

—When you go to spend an evening at your uncle's without your pa's knowledge, and aunt sends you into the pantry for a cold chicken prepared expressly for yourself, be sure to take a light with you, that in searching on the top shelf for the coveted fowl, you do not step into a barrel of lard, as a relative of ours did not many years ago. Our friend John says it is very annoying to have your pa inquire next morning for a recipe for boot-grease.

—The 15th regular meeting of the Columbian Literary and Debating Club was held Feb. 4th. Declamations were delivered by Messrs. Cooney, "The Schoolmaster"; McNulty, "Ismael Day"; O'Brien, "The Sailor Boy"; Smith, "The Soldier from Bingen"; McHugh, "The Baron's last Banquet." Essays were read by Messrs. Fogarty, "True Honor"; Beegan, "Commerce"; R. Maas, "The Mineral Wealth of Michigan"; and Murphy, "Eulogy on Greene."

—At a boarding-house table in South Bend a young man, not liking the butter, put a knife into it and then tied one end of a string to the knife, fastening the other to a pitcher. The landlady, glaring fiercely at him, wanted to know what he meant. "Oh! it's so strong," he said, "I thought it would run away!" In her rage she grabbed the butter-plate, but in her haste it slipped from her hands and slid along the floor. "There!" exclaimed the young man, "it's so strong I knew you couldn't hold it!"

—At a special meeting of the Columbian Literary and Debating Club, held Feb. 3rd, the following officers were chosen for the ensuing session: Rev. P. J. Colovin, C. S. C., Director; Prof. J. F. Edwards, President; Bro. Norbert, C. S. C., Promoter; Prof. A. J. Stace, Dramatic Reader; T. C. Logan, Vice President; J. T. Campbell, Rec. Secretary; G. F. McNulty, Cor. Secretary; W. P. A. Breen, Treasurer; J. H. Cooney, First Critic; Logan D. Murphy, Prompter; R. Maas, First Censor; W. S. Smith, Second Censor; W. P. Fogarty, Sergeant at Arms; H. E. O'Brien, Marshal.

—The wonderful success with which J. A. Lyons, of Notre Dame, has met in the introduction of the SCHOLASTIC ALMANAC, is but a natural result of the character of the work. It has now reached its third edition in a revised form, and the demand continues unabated. With the exception of the calendar, obituary and astronomical departments, the contents are made up from the NOTRE DAME SCHOLASTIC, and includes several excellent poems and humorous and other prose articles. The compiler undertakes no light task in promising a better one for next year.—*St. Joseph Valley Register.*

—The following is a corrected list of the Band members, with instruments: 1st E Flat and Leader, G. Roulhac; 2d E Flat, Luke Evers; 3rd E Flat, F. Keller; Piccolo, J. Kreutzer; 1st B Flat, Carl Otto; 2d B Flat, Henry Maguire; 3rd B Flat, J. Campbell; Solo Alto, W. T. Ball; 1st Alto, W. P. Breen; 2d Alto, A. C. O'Brien; Solo Tenor, R. J. Frère; 1st Tenor, F. B. Devoto; Baritone, G. E. Sullivan; B Flat Bass, H. C. Cassidy; Tuba, C. W. Robertson; B B Flat Contra Bass, E. G. Graves; Tenor Drum, T. C. Logan; Bass Drum, N. J. Mooney. As may be seen, there were some mistakes in the list published last week.

—The second session of the scholastic year opened at

Notre Dame University under more favorable auspices than ever before. The number of new arrivals overbalanced by far the number of those who retired. The classes are fully organized, and it is the evident intention of the students during the present session to excel the progress made by those of any previous term. Science Hall will be opened formally by a lecture on science and revealed religion, by Rev. F. Colovin, in a few days. The various philosophical apparatuses and general cozy appearance of the hall will certainly impress visitors favorably.—*South Bend Tribune*.

—The first regular meeting of the Scientific Association was held on Feb. 4th, in the room adjoining the Hall of Science, which will hereafter be their regular place of meeting. At this meeting the election of officers for the ensuing year took place, and resulted as follows: President, Rev. John A. Zahm; Vice-President, E. G. Graves; Recording Secretary, F. A. B. Devoto; Corresponding Secretary, James Caren; Treasurer, T. F. Gallagher; Librarian, E. S. Monahan. The following young gentlemen were elected members of the Association: H. L. Dehner, B. L. Euans, and W. T. Ball. Rev. Mr. Kirsch, by a unanimous vote, was elected an honorary member.

—The 21st regular meeting of the St. Cecilia Philomathean Association was held Feb. 7th. At this meeting the debate, namely: "Which is more beneficial to man, Classical or Commercial Studies?" took place. Messrs. Riopelle, Arnold, and French supported the affirmative, and Messrs. Ludwig, Burger and Nelson the negative. The decision was given in favor of the affirmative. The subject for the next debate was given out, namely: "Whether Napoleon was a greater man than Wellington." Mr. F. Walsh C. S. C., was elected an honorary member. Mr. Ryan then gave a very correct report of the words missed during the public reading in the Junior refectory.

—The display of pictures by the members of the Drawing Class for the 1st session is very creditable to them. In figure drawing, Master A. K. Schmidt exhibits three large pictures; H. Kinson, two; E. Raymond, four smaller ones; and J. Lynch, one. In landscape, E. Gramling two large ones in crayon; R. Golsen, one in crayon and one in pencil. Masters Knight, E. Sugg, L. Busch, J. Duffield, E. Gleason and B. Morris are mastering the rudiments in this branch. V. McKinnon commenced the study late in the session, but deserves honorable mention for rapid progress. Messrs. E. Graves, J. Brown, R. McGrath, J. McClory, H. Henkel and W. Roelle are studying hard to make themselves familiar with the branches peculiar to civil engineering, architecture and machine-drawing.

—The *South Bend Herald* says of an entertainment given at St. Mary's: "The grand quatuor Don Pasquale was superbly rendered by Miss K. Hutchinson, who was followed by Miss Henrotin in the song, 'Waft her, Angels,' in which she displayed not only a fine voice, well cultivated, but also a great deal of taste in the rendition. She was ably assisted by Miss O'Connor, at the piano. Miss O'Connor took her seat at the harp, and with the brilliancy and touch of a master, held the audience spell-bound. As regards her vocal powers, too much cannot be said in her praise. It remained for Miss Foote to captivate all, in her production of the song, 'Aria Varia,' which she did with unusual ease and grace. At the piano she acquitted herself in such a manner as to reflect great credit upon her instructors as well as herself. The essays read, taken as a whole, were beyond criticism, and displayed a great deal of study and careful preparation. The entertainment closed with a grand chorus in which the whole vocal class participated, and here our pen fails to describe our appreciation, not only of the *soirée*, but also of the hospitality and attention bestowed by the Sisters in charge. Father Colovin dismissed the assembly in his usual happy style, giving good advice intermingled with a brilliant display of wit, which called forth smiles not loud but long."

—The wonderful man in Detroit who puzzles the doctors by being able to make his heart shift sides can rest assured that he will be beautifully cut up as soon as he dies.—*New Orleans Republican*.

## Roll of Honor.

### SENIOR DEPARTMENT.

J. Brown, V. Baca, W. Breen, D. Byrnes, F. Bearss, M. Blackburn, P. Brady, P. Cooney, F. Claffey, J. Connolly, R. Calkins, J. Cooney, T. Carroll, P. Corbett, J. Caren, H. Dehner, J. Dwyer, J. Dempsey, J. Ewing, L. Evers, B. Euans, P. Flanigen, W. Fogarty, G. Fishburn, T. Gallagher, J. Gunn, J. Harkin, J. Handley, J. Hermann, P. Hennessy, F. Keller, J. Kreutzer, J. Kelly, J. Krost, Patrick Mattimore, Peter Mattimore, H. Maguire, R. Maas, S. Miller, J. Miller, H. Millen, P. McCawley, L. McCollum, R. McGrath, J. McEniry, P. McCullough, M. McHugh, P. Neill, J. Neidhardt, H. O'Brien, T. Peifer, T. Quinn, M. Regan, C. Saylor, G. Saylor, W. Smith, F. Schlink, F. Vandervannet, R. White.

### JUNIOR DEPARTMENT.

E. Arnold, W. Arnold, T. Byrnes, A. Bergck, J. Byrne, A. Burger, J. Carrer, C. J. Clarke, W. Connelly, E. Collins, W. Davis, J. English, J. Foley, J. French, T. Flanagan, C. Gustine, W. Hake, P. Hagan, F. Hoffman, J. Healey, W. Hansard, B. Heeb, E. Hall, A. Hamilton, M. Halley, H. Henkel, M. Katzauer, J. Kinney, J. Knight, A. McIntosh, M. McAuliffe, J. McClory, D. Nelson, J. Nelson, C. Orsinger, J. O'Meara, E. Riopelle, F. Rosa, J. Reynolds, S. Ryan, E. Raymond, A. Schmidt, P. Schnurrer, G. Sugg, F. Smith, N. Vanamee, C. Walsh, W. Roelle, J. Mosal, A. Pilliod, S. Goldsberry, H. Faxon, W. Irving, C. Roos, C. Campau, F. Pleius, C. Faxon, J. Nelson, A. Hatt.

### MINIM DEPARTMENT.

F. A. Campau, G. Rhodius, P. P. Nelson, H. Hake, M. Gustine, T. F. McGrath, W. McDevitt, J. O. Stanton, W. Coolbaugh, B. Morris, C. Long, E. Oatman, H. McDonald, C. Bushey, W. Cash.

### Class Honors.

FOR THE WEEK ENDING THURSDAY, FEB. 10, 1876.

### MINIM DEPARTMENT.

W. Coolbaugh, B. Morris, W. Cash, H. McDonald, A. Campau, W. McDevitt.

## Saint Mary's Academy.

### Silent Monitors.

#### I.

We can hear them in the air,  
Gliding on the zephyrs fleet;  
Gently whispering everywhere  
With their voices low and sweet.

#### II.

Off they murmur 'mong the trees,  
We note their pensive tone,  
Wondering what its language means—  
As it floats from spheres unknown.

#### III.

And we find them in the flowers  
As they breathe out fragrance rare,  
Telling by their odorous breath  
Of the sweetness that they bear.

#### IV.

Feathered songsters on the wing  
Warbling forth your notes of glee,  
In your merry songs are borne  
Blessed monitions to me.

#### V.

And the gurgling of the brook  
Dashing o'er its rocky bed,  
Writes upon each flashing wave  
Lessons worthy to be read.

#### VI.

And at night among the stars,  
Playing through their golden beams,  
Soft descending to the earth  
Monitors inspire my dreams.

#### VII.

Naught were these without the soul  
Faithful monitor o'er all,  
Heard by sinner, heard by saint;  
With its low, unceasing call.

M. L. F.

The examination closed with perfect satisfaction to all concerned. Steady progress in every branch exhibits how faithful the pupils have been to their duties, and how fully they have seconded the efforts of their teachers. The Graduating Class acquitted itself admirably in every branch of the course, particularly in English Composition, Literature, Geometry, Logic and Geology. Without any pretension, solid and real understanding of the ground passed over was everywhere attested by them. In the First Senior Class great praise was awarded to the pupils in mathematics by the Reverend examiners. The prompt replies in Physiology were also much admired. Two compositions by members of this class elicited marked commendation. One in prose, entitled "Devotedness the loveliest trait in Woman," and another in verse, "Silent Monitors," gave much pleasure to the hearers. In Composition, Chemistry, Rhetoric, Algebra, Arithmetic and History, the examination sustained by the Second Senior Class was pronounced as really very remarkable for its excellence. The Third Senior Class passed a superior examination in Arithmetic, Grammar, Philosophy and History. The Compositions were good without exception. The best were "Different Views of Life," "The Centennial," and "The Golden Rule." The First Preparatory, Second Preparatory, Junior Preparatory, First Junior, and the Minim Classes in Grammar and Arithmetic gave the most perfect satisfaction. The History, Geography, and Composition of the First Preparatory Class each bore testimony to the close application and intelligence of the members, and of sound progress in each of these branches. In the examination of the Latin Class the best proof of solid progress on the part of the pupils was given in the facility with which they rendered sentences from Latin into English and from English into Latin. The examination in French proved the success of the classes to be complete. In the First French Class the feature which struck the examiners was not only the clear memorising of that which the pupils had acquired from books and instructors, but that they were also able to draw their own inferences and to answer promptly questions propounded in the French language, showing that the efforts made in their ordinary recreations to advance them had brought about the desired results. From the elementary classes upwards was remarked a great clearness in pronunciation and correct reading. The examination of the three German Classes called forth the warmest praises of the Rev. gentleman by whom it was chiefly conducted. The young ladies of the higher classes proved themselves mistresses of the grammar so far as they had gone. In their ready and accurate translations of complicated chapters from several German authors they exhibited their skill in this language which is generally conceded to be one of the most difficult to acquire. Their reading and replies were greatly admired by all present. The examination of Fancy Work brought to the attention of visitors the skill possessed by the young ladies. Some beautiful specimens of mottoes, slippers and watch-cases were on exhibition. The beautiful Tablets of Honor to be placed in the Parlor are exciting great admiration and emulation. Notes in English studies will be given next week.

## IN MEMORIAM.

It will be sad news to the many friends and pupils of St. Mary's to hear of the death of SISTER M. OF ST. SABASTIAN. She was so generally known and loved that her absence from our midst creates a painful sense of loss. The dear Sister departed this life on the 6th inst., at St. Ambrose's, Academy, Michigan City, Ind., after an illness of only three days, having received the last Sacraments. Her remains were brought to St. Mary's, accompanied by the Superiors of St. Mary's and St. Ambrose's Academy. A deputation of young men whom, ten years ago, she had prepared for their First Communion, offered their services to take charge of the casket containing her precious remains. This was a beautiful tribute of Christian gratitude to their loved teacher. The pupils attended the funeral High Mass which was celebrated in the Convent Chapel at 7 A. M., on the 8th inst., by Rev. Father Zahm, C. S. C.

## EXAMINATION REPORTS.

## HONORABLY MENTIONED IN LATIN CLASS.

Misses K. Joyce, E. York, N. Foote, M. Cravens, L. McNamara E. Brady, A. Byrnes: Class Average—90 to 100.

## HONORABLY MENTIONED IN FRENCH CLASSES.

1st CLASS—Misses K. Joyce, F. Dilger, N. McGrath, B. Wilson, M. Thompson, E. Thompson, E. Harris; average notes from 90 to 100.

2d CLASS—A. Clarke, H. Russel, P. Gaynor, M. Riley, K. Morris, L. Arnold; average from 90 to 100.

3rd CLASS—Misses J. Bennett, A. McGrath, A. Walsh, M. O'Connor, M. Walsh, I. Reynolds, J. Holladay; average from 83 to 100.

4th CLASS—L. Ritchie, M. Brady, A. Dennehey, J. Pierce, A. Sievers, L. Brownbridge, I. Fisk, M. Redfield, E. Mulligan, M. Mulligan; average from 85 to 100.

## GERMAN.

1st CLASS—Misses E. Dennehey, M. Faxon, J. Nunning, A. O'Connor, N. Tuttle, M. Schultheis, H. Dryfoos, A. Harris; average from 95 to 100.

2d CLASS—Misses M. Julius, M. Dunbar, L. Kelley, R. Neteler, A. Kirchner, A. Koch; 90 to 100. 2d Div.—Misses H. Julius, L. Leppig, M. Usselman, L. Walsh, D. Gordon.

3rd CLASS—Misses M. Spiers, L. Johnson, S. Henneberry, L. O'Neil, E. Lange, M. Lambin; Average, 85 to 100.

## HONORABLY MENTIONED IN FANCY WORK.

S. Edes, I. Edes, M. Usselman, Leppig, J. Wells, H. Dryfoos, I. Fisk, E. Koch, M. Derby, B. Wilson, E. Lang, L. Schwass.

## ART DEPARTMENT.

—On the afternoon of the 2d of February, the pupil's drawings and paintings were examined in St. Luke's Studio. The work of each pupil showed that the studies in the different classes had been carefully made.

## PROMOTIONS.

OIL PAINTING.—To graduate, Miss Belle Wade. To the 2d Class, Misses L. Ritchie and C. Morgan.

WATER COLORS.—To the 2d Class, Misses L. Ritchie and L. Henrotin.

DRAWING.—To graduate, Miss R. Neteler. To the 3rd Class, Misses P. Gaynor, M. A. Schultheis and S. Moran. Class Average, 83 to 87. To the 4th Class, Miss A. Harris. Average, 93 to 97.

Commenced studies in Indian Ink, 4th Class Water Colors—Misses A. Cullen, E. Lange and A. Koch. Miss D. Cavenor has begun Drawing, 5th Class.

## PENMANSHIP.

SENIOR DEPARTMENT.—Promoted 1st Class, Miss E. Mann. Class Average, 80 to 100. To 2d Class, Misses E. Pierce and G. Wells. Average note, 77 to 90. To 3rd Class, Misses F. Gurney, E. Cannon, S. Moran, L. Leppig, S. Cash and L. Weber. Average, 73 to 90. To 4th Class, Misses A. Miller and L. Moran. Average, 65 to 78. 5th Class Average, 50 to 70.

JUNIOR DEPARTMENT.—Promoted to 1st Class, Misses J. Holladay, A. Kirchner and A. McGrath. Class Average, 97 to 99. To 2d Class, Misses M. O'Connor, A. Cullen, N. Mann, A. Ewing, M. Bell, L. Kinsella, J. Mitchell, M. and C. Hughes. Average, 95 to 99. To 3rd Class, Misses M. Mulligan, M. Derby, M. Redfield, L. Chilton, L. Merritt, I. Mann, E. Simpson, M. Lambin, J. Duffield. Average, 80 to 85. To 4th Class, Misses E. Mulligan and R. Goldsberry. Average, 78 to 81. 5th Class average note, 74 to 76.

## Tablet of Honor.

## SENIOR DEPARTMENT.

Misses A. Clarke, M. Riley, H. Foote, E. Dennehey, K. Joyce L. Arnold, A. St. Clair, E. York, I. Reynolds, K. McNamara, J. Bennett, J. Nunning, M. Faxon, M. Julius, L. Johnson, M. Brady, B. Wade, M. Walsh, E. Mann, A. Duncan, S. Hole, C. Morris, J. Pierce, A. Dennehey, M. Spier, R. Casey, A. Heneberry, K. Hutchinson, M. Murray, R. Neteler, H. Russell, M. Thompson, S. Moran, M. Gaynor, E. O'Connor, I. Maas, S. and I. Edes, N. Tuttle, T. O'Brien; L. Moran, G. Wells, M. Hooper, L. Tighe, S. Cash, M. Usselman, M. Markey, L. Schwass, A. Miller, L. Leppig, F. Gurney, C. Morrill, C. Fawcett, J. Darcy, N. O'Meara, R. Filbeck, L. Weber.

## JUNIOR DEPARTMENT.

Misses I. Fisk, M. O'Connor, B. Wilson, A. Harris, M. Schultheis, M. Ewing, A. Cullen, H. Dryfoos, E. Lange, M. Hoffman, A. Cavenor, N. McGrath, J. Holladay, M. Mulligan, M. Hogan, L. Walsh, A. Koch, L. Hutchinson, M. Derby, N. Mann, A. Ewing, M. Redfield, A. Morgan, L. Chilton, J. Morris, M. Bell, L. Kinsella, L. Merritt, L. Eaulconer, A. Kirchner, D. Gordon, J. Mitchell, I. Mann, A. McGrath, A. Peak, E. Mulligan, N. Johnson, C. Hughes, M. Hughes, E. Simpson, M. Davis, J. Smith, M. Feehen, R. Goldsberry, M. Lambin, J. Duffield, M. McFadden, L. Schnurrer, A. Schnurrer, A. Morris.

The Juniors and Minims were so determined to remain on the beautiful Tablet of Honor which now ornaments the Academy parlor that each and everyone of them proved herself a star girl and received 100—in Neatness, Order, Politeness and Amiability.

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Whilst I return my thanks to the patrons of Notre Dame and St. Mary's, I beg leave to inform the public that I have, at the urgent request of many of my patrons, purchased SEVERAL NEW CARRIAGES and BUGGIES, and moved into the LIVERY STABLES

**Attached to the National Hotel, and Adjacent to the Lake Shore and Michigan Southern Depot.**

Now, that telegraphic communication has been made between Notre Dame and my office, through the Michigan Southern Depot, I shall be prompt to have passengers in time to meet all trains.

For my attention to the patrons of Notre Dame and St. Mary's, I refer, by permission, to the Superiors of both Institutions.

P. SHICKEY.

**L. S. & M. S. Railway.**

On and after Sunday, Nov. 21, 1875, trains will leave South Bend as follows:

**GOING EAST.**

**2 40 a. m.**, Night Express, over Main Line, arrives at Toledo 10 30; Cleveland 3 p m; Buffalo 9 15.

**10 12 a m**, Mail, over Main Line, arrives at Toledo, 5 35 p m; Cleveland 10 15.

**11 55 a m**, Special New York Express, over Air Line; arrives at Toledo 5 50; Cleveland 10 10; Buffalo 4 05 a m.

**9 12 p m**, Atlantic Express, over Air Line. Arrives at Toledo, 2 40; Cleveland, 7 05; Buffalo, 1 10 p m.

**7 53 p m**, Toledo Express, Main Line. Arrives at Toledo, 2 30; Cleveland 10 55 a m., Buffalo 7 p m.

**4 40 p m**, Local Freight.

**GOING WEST.**

**2 40 a m**, Express. Arrives at Laporte 4 15 p m, Chicago 6 30 am

**5 20 a m**, Pacific Express. Arrives at Laporte 5 45; Chicago 8 20 a m.

**3 p m**, Evening Express. Arrives at Laporte 3 55; Chicago, 6 30

**5 43 p m**, Special Chicago Express. Arrives at Laporte 5 45. Chicago, 8 20.

**8 00 a m**, Accommodation. Arrives at Laporte 9 a m, Chicago 11 30 a m.

**9 10 a m**, Local Freight.

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**Time Table—November 21, 1875.**

	*Mail.	*Day Express.	*Kal. Accom.	†Atlanti Express.	‡Night Express
Lv. Chicago.....	5 00 a.m	9 00 a.m	4 00 p.m	5 15 p.m	9 00 p.m
" Mich. City..	7 32 "	11 01 "	6 35 "	7 43 "	11 15 "
" Niles.....	9 02 "	12 15 p.m	8 30 "	8 55 "	12 45 "
" Jackson.....	2 12 p.m	4 05 "	7 00 a.m	12 47 a.m	4 55 "
Ar. Detroit.....	5 45 "	6 30 "	10 15 "	3 50 "	8 00 "
Lv. Detroit.....	7 00 a.m	9 50 a.m	4 00 p.m	5 40 p.m	9 50 "
" Jackson.....	10 37 "	12 30 p.m	7 15 "	9 25 "	12 45 a.m
" Niles.....	3 40 p.m	4 19 "	6 10 a.m	2 30 a.m	4 30 "
" Mich. City..	5 15 "	5 45 "	7 50 "	4 05 "	5 45 "
Ar. Chicago.....	7 35 "	8 00 "	10 20 "	6 30 "	8 00 "

**Niles and South Bend Division.**

**GOING NORTH.**

Lv. South Bend—	8 15 a.m.	7 15 p.m.	\$9 06 a.m.	\$7 00 p.m
" Notre Dame—	8 22 "	7 23 "	9 07 "	7 07 "
Ar. Niles—	9 00 "	8 00 "	9 40 "	7 40 "

**GOING SOUTH.**

Lv. Niles—	6 30 a.m.	4 20 p.m.	\$8.00 a.m.	\$5 00 p.m
" Notre Dame—	7 07 "	4 56 "	8 32 "	5 32 "
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